

MUSIC - UNIVERSITY OF TORONTO



3 1761 04518 9206

*Suite
for Orchestra*

THROUGH THE
LOOKING GLASS

Five pictures from Lewis Carroll

by

DEEMS TAYLOR

OPUS 12

- Ia. Dedication
Ib. The Garden of Live Flowers
II. Jabberwocky.
III. Looking Glass Insects
IV. The White Knight

Full Score



Published by

J. FISCHER & BROTHER / NEW YORK

Fourth Ave. at Eighth St. (Astor Place) — 3, New Street, Birmingham, England

M

1003

T27 T5

*Suite
for Orchestra*

To Mr. S. Bottenheim,
with the regards of
Deems Taylor
2-iii-1923

THROUGH THE LOOKING GLASS

Five pictures from Lewis Carroll

by

DEEMS TAYLOR

OPUS 12

- Ia. Dedication
- Ib. The Garden of Live Flowers
- II. Jabberwocky.
- III. Looking Glass Insects
- IV The White Knight

Full Score



Published by

J. FISCHER & BROTHER / NEW YORK

Fourth Ave. at Eighth St. (Astor Place) — 3, New Street, Birmingham, England

Copyright 1923, by J. Fischer & Bro. / British Copyright secured / Mechanical and all
other rights, including performance, reserved.

The purchase of this score without the parts does not carry with it
the right of performance.

Printed in Germany

*To Katharine Moore Taylor
from
a difficult son*

M
1003
T27T5



1108874

Instrumentation

Woodwind: 2 Flutes, 1 Third flute and piccolo, 2 Oboes,
English Horn, 2 Clarinets in A and B \flat , Bass
Clarinet in B \flat , 2 Bassoons, Contra Basson.

Brass: 4 Horns in F, 3 Trumpets in B \flat , 3 Trombones,
Tuba.

Percussion: 3 Timpani, Cymbals, Triangle, Snare Drum,
Glockenspiel, Xylophone, Tambourine.

Piano

Strings

Time of Performance: About 30 minutes.

Ia. Dedication

Child of the pure unclouded brow
And dreaming eyes of wonder!
Though time be fleet, and I and thou
Are half a life asunder,
Thy loving smile will surely hail
The love=gift of a fairy=tale.

And though the shadow of a sigh
May tremble through the story,
For happy summer days gone by,
And vanished summer glory—
It shall not touch with breath of bale
The pleasance of our fairy=tale.

*

Ib. The Garden of Live Flowers

"O tiger=lily," said Alice, addressing herself to one that was waving gracefully about in the wind, "I wish you could talk."

"We can talk," said the tiger=lily; "when there's anybody worth talking to."

"And can all the flowers talk?"

"As well as you can," said the tiger=lily, "And a great deal louder."

THROUGH THE LOOKING GLASS

OPUS 12

Ia Dedication

Deems Taylor

Andante moderato (M.M. ♩ = 58)

Flutes I, II, III

Oboes I, II

English Horn

B^b Clarinets I, II

Bass Clarinet in B^b
(Sounding a Major 9th lower)

Bassoons I, II

Contra-Bassoon
(Sounding an Octave lower)

Horns in F

Triangle

Glockenspiel

Tambourine

Piano

Andante moderato
(senza sord.)

Solo Violin

Violin I

Violin II

Viola

Solo Violoncello

Violoncello

Bass

Copyright 1923, by J. Fischer & Bro.

International Copyright secured

Mechanical and all other rights including Performance, reserved

accel. poco rit.

Fl. 1. *mf* *f*

Fl. 2. *mf* *f*

Ob. 1. Solo *mf*

Eng. H. *mf* *f*

Clar. *mf* *f*

Bs-Clar. *mf* *f*

Bsns *mf* *f*

C-Bsn *mf* *f*

V.I. *mf* *f*

V.II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f*

B. *mf* *f*

The image shows a page of a musical score, likely from a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), English Horn (Eng. H.), Clarinet (Clar.), Bass Clarinet (Bs-Clar.), Bassoon (Bsns), Horns (Hns), Piano, Violin I (V.I), Violin II (V.II), Viola (Vla), Violoncello (Vc.), and Double Bass (B.). The tempo is marked "a tempo". The score includes various musical notations such as notes, rests, dynamics (mp, p, mf), and articulation marks (pizz., arco). The score is divided into measures, with some measures containing multiple staves for different instruments. The key signature is B-flat major (two flats). The time signature is 2/4. The score is written for a full orchestra, with each instrument having its own staff. The notation is in standard musical notation, with notes, rests, and other symbols indicating the pitch and rhythm of the music. The dynamics (mp, p, mf) indicate the volume of the music. The articulation marks (pizz., arco) indicate how the music should be played. The tempo marking "a tempo" indicates that the music should be played at its original tempo. The score is a page from a larger musical score, and it shows the first few measures of the music.

1. 2. Fl. *pp*

3. Ob. *pp*

Eng. H.

Clar. *p* *pp*

Bs-Clar. *p* *pp*

Bsns *p* *pp*

Hns 1. 4. *p* *pp*

Piano *pp* *Red.* *

V.I *pp* *ppp* *pp*

V.II *pp* *ppp* *pp*

Vla.

Vc. *p* *pp*

B. *pp*

4

poco rit.

rall.

Fl.

Ob.

Eng. H.

Clar. 1.

Clar. 2.

Bs-Clar.

Bsns

C-Bsn

1.

2.

Hns

3.

4.

Piano

V.I

V.II

Vla

Vc.

B.

Solo

pp

mf

p

Solo

pp

pp

pp

senza sord.

poco rit.

rall.

senza sord.

senza sord.

senza sord.

senza sord.

V

V

p

p

p

p

5

a tempo

Fl. *à 3* *p*

Ob. *p*

Eng. H. *p*

Clar. *à 2* *p*

Bs-Clar. *p*

Bsns *p*

C-Bsn *p*

Hns 1. 2. 3. 4. *p*

Piano *p*

V.I *p*

V.II *p*

Vla *p*

Vc. *p*

B. *pizz.* *p*

a tempo

pochiss. rall.

Fl.

Ob.

Eng. H.

Clar.

Bs-Clar.

Bsns

C-Bsn

1.
2.
3.
4.
Hns

Piano

8

V.I

V.II

Vla

Vc.

B.

à 3

à 2

à 2

pochiss. rall.

3

3

3

7

6

a tempo

molto rall. e dim.

Fl. *cresc. mf* *cresc.* *f* Solo

Ob. *cresc. mf* *cresc.* *f* *mp*

Eng. H. *cresc. mf* *cresc.* *f*

Clar. *à 2* *cresc. mf* *cresc.* *f*

Bs-Clar. *cresc. mf* *cresc.* *f*

Bsns *à 2* *mf* *cresc.* *f*

C-Bsn *mf* *cresc.* *f*

1. Hns *mf* *cresc.* *f* *pp*

2. *mf* *cresc.* *f* *pp*

3. *mf* *cresc.* *f* *pp*

4. *mf* *cresc.* *f* *pp*

Piano *mf* *cresc.* *f*

V.I. *a tempo* *cresc. mf* *cresc.* *f*

V.II *cresc. mf* *cresc.* *f*

Vla. *cresc. mf* *cresc.* *f* *p*

Vc. *cresc. mf* *cresc.* *f* *p*

B. *arco* *mf* *cresc.* *f* *p*

molto rall.

a tempo

rit. *à 2* *a tempo* Poco più mosso

1. Fl. *f* *Solo* *p*

3. Ob. *f* *Solo* *p*

Eng. H. *f* *mf* *p*

Clar. *f* *p*

Bs-Clar. *f* *dim.* *p*

Bsns *f* *dim.* *p*

C-Bsn *f* *dim.* *p*

Hns *f* *dim.* *p*

V.I *f* *dim.* *con sord.* *p* *a tempo* *Poco più mosso*

V.II *f* *dim.* *con sord.* *p*

Vla *f* *dim.* *con sord.* *p*

Vc. *f* *dim.* *con sord.* *p*

B. *f* *dim.* *con sord.* *p*

Solo *rall.* *Lento* (M.M. ♩ = 52)

Bs-Clar. *p*

Bsns *p*

C-Bsn *pp*

Hns 1. *p*
2. *con sord.*
3. *con sordini*
4. *p*

Piano *pp* *Red.* *

V.I. *rall.* *Lento* *pizz.* *pp*

V.II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

B. *pizz.* *pp*

Bsns *pp*

C-Bsn *pp*

Hns 1. *pp*
2. *pp*
3. *pp*
4. *pp*

Piano *Red.* * *Red.* * *Red.* *

V.I. *senza sordini*

V.II *senza sordini*

Vla. *arco div.* *pp*

Vc. *arco div.* *pp*

B. *arco div.* *pp*

pp

16 The Garden of Live Flowers

10

Allegro (M.M. ♩ = 132)

1. Fl. 2. Fl. 3. Fl. 1. Ob. 2. Ob. 1. Clar. 2. Clar. 1. Hns 1. Hns 2. Hns 3. Hns 4. Hns

Allegro

Solo

mf

p

pizz.

sf

cresc.

dim.

fp

senza sord.

senza sord.

senza sord.

Fl. 1. Fl. 2. Fl. 3. Fl. 1. Ob. 2. Ob. 1. Clar. 2. Clar. 1. Hns 1. Hns 2. Hns 3. Hns 4. Hns

Allegro

Solo

mf

p

pizz.

sf

cresc.

dim.

fp

senza sord.

senza sord.

senza sord.

11

1. Fl. *mf*

2. Fl. *mf*

3. Fl. *mf*

Ob. *mf*

Eng. H. *mf*

Bs-Clar. *f*

Hns 1. *sf*

Hns 2. *f*

Tri. *p*

V.I. *mf*

V.II. *mf*

Vla. *mf*

Vc. *mf*

f

12

1. Fl. *mp*

2. Fl. *mp*

3. Fl. *mp*

Bs-Clar. *mp*

Hns 1. *p*

Hns 2. *p*

Tri. *p*

Piano *p*

V.I. *sf*

V.II. *sf*

Vla. *sf*

Vc. *sf*

1. Fl. 1. *mf*

2. Fl. 2. *mf*

3. Fl. 3. *mf*

Ob. *mp*

Eng. H. *mp*

Clar. *mp*

Bs-Clar. *mp*

Bsns *mp*

C-Bsn *mp*

Hns 1. *p*

2. *p*

3. *p*

4. *p*

Tri. *p*

Piano *p*

V.I. *p*

V.II. *p*

Vla. *p*

Vc. *p*

B. *p*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and features a variety of instruments. The instruments listed on the left include: 1. Flute (Fl.), 2. Flute (Fl.), 3. Flute (Fl.), Oboe (Ob.), English Horn (Eng. H.), Clarinet (Clar.), Bass Clarinet (Bs-Clar.), Bassoon (Bsns), Contrabassoon (C-Bsn), Horns (Hns) with parts 1, 2, 3, and 4, Triangle (Tri), Violin I (V.I), Violin II (V.II), Viola (Vla), Violoncello (Vc.), and Double Bass (B.). The score is divided into measures, with dynamic markings such as *mp* (mezzo-piano), *f* (forte), *p* (piano), and *mf* (mezzo-forte) indicating the volume. The notation includes various musical symbols such as notes, rests, and slurs. The page is numbered 1 in the top left corner.

This page of a musical score is for a symphony orchestra, featuring woodwinds, strings, and percussion. The score is in 3/4 time and includes dynamic markings such as *mf*, *mp*, *f*, and *sfz*.

The woodwind section includes Flute 1 and 2, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The percussion section includes Horns and Snare Drum.

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the percussion provides a steady beat. The dynamics range from *mf* (mezzo-forte) to *sfz* (sforzando).

J.F. & B. 0231-

[illegible]

[illegible]

16

[illegible]

rall.

Lento e Languido (M.M. ♩ = 54)

1. Fl. 1

Fl. 2

3.

Ob.

Eng. H.

Clar.

Bs-Clar.

Hns

Solo

p

pp

p

rall.

Lento e Languido

[illegible]

Poco più mosso (♩ = 66)
a tempo

rall.

1 rall. Poco più mosso (♩ = 66) a tempo

Fl. 2

3

Ob.

Eng. H.

1

Clar.

2

Bs-Clar.

Bsns

C-Bsn

Hns

V.I

V.II

Vla

Ve.

B.

rall.

Ancore più mosso

1 *mf* *p* *mf* *f*

Fl. 2 *p* *mf* *f*

3 *p* *mf* *f*

Ob. *p* *mf* *f*

Eng. H. *p* *mf* *f*

Clar. *p* *mf* *f*

Bs-Clar. *p* *mf* *f*

Bsns *p* *mf* *f*

C-Bsn *p* *mf* *f*

1 *p* *mp* *mf* *f*

2 *p* *mp* *mf* *f*

Hns *p* *mp* *mf* *f*

3 *p* *mp* *mf* *f*

4 *p* *mp* *mf* *f*

V. I *un.* *p* *mf* *f* *rall.*

V. II *p* *mf* *f*

Vla *p* *mf* *f*

Vc. *p* *mf* *f*

B. *p* *mf* *f*

J. F. & B. 0231-

J.F. & B. 0231-

J. F. & B. 0231 -

22

1 Fl. 2 3 Ob. Eng. H. Clar. Bs-Clar. Bsns C-Bsn

1 2 3 4 Hns

Glock.

V. I V. II Vla Vc. B.

p *f* *p* *f* *pizz.* *f* *div.* *p* *div.* *p* *f* *arco* *pizz.* *mf*

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Flutes 1-3, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) plays a rapid, ascending and descending scale-like figure starting at rehearsal mark 22, marked with a forte (*f*) dynamic. The brass section (Horns 1-4, Glockenspiel) provides harmonic support. The strings (Violins I and II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. The Double Bass part includes a pizzicato (*pizz.*) section and an arco (*arco*) section. The score is written in a key with two flats (B-flat and E-flat) and a common time signature.

1 Fl. *f* II *f*

2 3

Ob. *p* *sfz* *p*

Eng. H. *p* *sfz* *p*

Clar. *p* *p*

Bs-Clar.

Bsns *p* *sfz* *p*

C-Bsn *sfz*

1 2 Hns *sfz* *sfz*

3 4

Glock. *mp*

V.I. *p* *sfz* *f* unis. V

V.II *p* *sfz* *f* unis. V

Vla. *pizz.* *p* *sfz*

Vc. *mp* *p* *sfz* *mp*

B. *sfz*

Fl.

Ob.

Eng. H.

Clar.

Bs-Clar.

Bsns

C-Bsn

1

2

3

4

Hns

Piano

V.I

V. II

Vla

Ve.

B.

à 2

f

p

arco

f

p

This image shows a page of a musical score, likely from a symphony, featuring various instruments. The score is written in 3/4 time and includes dynamic markings such as *ff* (fortissimo), *sfz* (sforzando), and *mf* (mezzo-forte). The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Eng. H. (English Horn)
- Clar. (Clarinet)
- Bs-Clar. (Bass Clarinet)
- Bsns (Bassoon)
- C-Bsn (Contrabassoon)
- Hns (Horns, numbered 1-4)
- Piano
- V.I (Violin I)
- V.II (Violin II)
- Vla (Viola)
- Vc. (Cello)
- B. (Double Bass)

The score is divided into measures, with a large measure number '29' visible at the top right. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page of a musical score, numbered 38, contains the following parts and staves:

- Fl.** (Flute): Staves 1 and 2, marked *a 2*.
- Ob.** (Oboe): Staff 3.
- Eng. H.** (English Horn): Staff 4.
- Clar.** (Clarinet): Staff 5.
- Fs-Clar.** (F# Clarinet): Staff 6.
- Bsns** (Bassoon): Staff 7.
- C-Bsn** (Contrabassoon): Staff 8.
- Hns** (Horn): Staves 9, 10, 11, and 12, numbered 1 through 4.
- Piano**: Staves 13 and 14.
- V.I** (Violin I): Staff 15.
- V.II** (Violin II): Staff 16.
- Vla** (Viola): Staff 17.
- Vc.** (Violoncello): Staff 18.
- B.** (Bass): Staff 19.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The woodwind and string parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. The piano part provides a harmonic foundation with chords and moving lines. The overall texture is dense and characteristic of late 19th or early 20th-century orchestration.

26

Fl.

Ob.

Eng. H.

Clar.

Bs-Clar.

Bsns

C-Bsn

Hns

Glock.

V.I

V.II

Vla

Vc.

B.

J. F. & B. 0231-

II. Jabberwocky

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe,
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought —
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock!
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe,
All mimsy were the borogoves,
And the mome raths outgrabe.

II. Jabberwocky

Lento M.M. (♩ = 63)

Lento M.M. (♩ = 63)

Flutes I, II

Piccolo

Oboes I, II

English Horn

A Clarinets I, II

Bass Clarinet in B \flat

Bassoons I, II

Contra-Bassoon

Horns in F

B \flat Trumpets I, II, III

Trombones I, II, III

Tuba

Timpani

Cymbals

Snare Drum

Triangle

Piano

Violin I

Violin II

Viola

Violoncello

Bass

Andante con moto (♩ = 76)

1

Solo

Clar.I

p

Andante con moto

V.II

pp

Vla

pp

arco

Vc.

pp

arco

B.

pp

Clar.I

*mf**p*

V.II

Vla

V

Vc.

B.

Clar.I

*mf**p**mf**f*

V.II

p

Vla

p

Vc.

p

B.

Clar. I *f* *tr* *p subito* *p* **2**

Bsns *I Solo* *ppp*

C-Bsn *ppp*

V.I *pp* *sul ponticello*

V.II *pp* *sul ponticello*

Vla *pp* *sul ponticello*

Vc. *pp*

B. *pp*

Ob. I *Solo* *pp*

Clar. I *6* *p* *f*

Bs-Clar. *Solo* *pp* *I*

Bsns *II* *pp*

V.I *pp* *sul ponticello*

V.II *pp*

Vla *pp*

Vc. *pp*

B. *pp*

1 Fl. *p* *cresc.* *f* *dim.*

2 Fl. *p* *cresc.* *f* *dim.*

Ob. *p* *cresc.* *f* *dim.*

Eng. H. *p* *cresc.* *f* *dim.*

Clar. *p* *cresc.* *f* *dim.*

Bs-Clar. *p* *cresc.* *f* *dim.*

Bsns *p* *cresc.* *f* *dim.* *à 2*

C-Bsn *p* *cresc.* *f*

Hns 1 *p*

Hns 2 *p*

S.D. *ppp*

Cymb. *ppp*

Alla Marcia

V.I. *pizz.* *pp*

V.II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

B. *pizz.*

J. F. & B. 0231-

J. F. & B. 0231-

5

molto accel.

a tempo

Solo

Fl. I
f
mf

Clar.
ff

Bs - Clar.
ff

Bsns
ff

Hns
ff

Trps
pp
mp
fz

Trb.
pp
mp
fz

Tba
pp
mp
fz

Timp.
mf
Muta D in B \flat A in A \flat

S. D.
mf
Glockenspiel
pp

V. I
ff
pp
a tempo
pizz.

V. II
ff
pp

Vla
ff
pp

Vc.
ff

B.
ff

Fl. I

Ob. I

Hn I

Glock.

V. I

V. II

Vla

Vc.

Solo
mp

Solo
p
pp

pizz.

arco
pp

pizz.

arco
pp

pizz.

pp

pp

pizz.

pp

6

molto rall. *a tempo*

Ob. I

Clar. I

Bsn I

Hns 1
2

Trp. I

Glock.

molto rall. *a tempo*

V. I

V. II

Vla

Vc.

B.

Solo
mp

Solo
mp

trm

trm

pp

pp

pp

arco
p

arco
p

arco
p

arco
p

pizz.

cresc.

cresc.

cresc.

cresc.

cresc.

arco

cresc.

[illegible]

7 Largo (♩ = 46)

Solo

Fl. I *p*

Ob. I *Solo p*

Clar. *p*

3s-Clar. *p*

Bsns *pp*

C-Bsn *pp*

Timp. *tr* *pp* *ff* *p* *pp*

V. I *div. pp*

V. II *div. pp*

muta A in G Din E

8 Fuga

Non troppo mosso, tempo giusto (♩ = 80)

Bs-Clar. *mp* *à 2*

Bsns *mp*

C-Bsn *p* *mp*

B. *p* *mp*

Bs-Clar. *p*

Bsns *p*

C-Bsn *p*

Vc. *mf*

B. *mf* *p*

9

Eng. H. *in B \flat* *à 2* *f* *3*

Clar. *f* *3*

Bs-Clar. *sempre p*

Bsns *sempre p*

C-Bsn *sempre p*

Vc. *p*

B. *sempre p*

Allegretto, scherzando (♩ = 116)

Fl. I *Solo* *mf* *3*

Ob. *mf* *3*

Eng. H. *mf* *3*

Clar. *mf* *3*

Bs-Clar. *mf*

Bsns

C-Bsn

Allegretto, scherzando

V I *fp* *3*

V. II *fp*

Vla. *fp* *3*

Vc. *p*

B. *pizz.* *p*

Tempo I (♩ = 84)

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf* *trun*

Eng. H. *mf* *trun*

Clar. *mf*

Bs-Clar. *f*

Bsns *f* *à 2*

C-Bsn *f*

Trps 1 *f* *con sord.*

Trps 2 *f*

V. I *mf*

V. II *mf* *trun*

Vla *mf*

Vc. *f* *arco*

B. *f* *arco*

1 Fl. 2 Fl.

Picc.

Ob.

Eng. H.

Clar.

Bs-Clar

Bsns

C-Bsn

1 Hns 2 Hns 3 Hns 4 Hns

1 Trps 2 Trps 3 Trps

Trb. 3 Tba

V. I

V. II

Vla

Vc.

B.

ff

f

tr

3

à 2

Trp. III via sord.

Allegretto (♩ = 116)

1 Fl. *Solo* *mf* *Solo* *mf*

2 Fl. *mf* *Solo* *mf* *mf*

Picc. *mf* *mf* *mf*

Ob. *Solo* *mf* *mf*

Eng. H. *mf* *mf*

Clar. *Solo* *mf* *mf*

B♭-Clar. *Solo* *mf* *mf*

Bsns *mf*

C-Bsn *mf*

Hns 1 *mf*

Hns 2 *mf*

Hns 3 *mf*

Hns 4 *mf*

Trps 1 *f* *senza sord.*

Trps 2 *f* *senza sord.*

Trb. 1 *f*

Trb. 2 *f*

Tba 3 *f*

V. I *Allegretto* *f*

V. II *f*

Vla *f*

Vc. *f*

B. *f*

1 Fl. 1 *ff*

2 Fl. 2 *ff*

Picc. *ff*

Ob. *Solo* *ff*

Eng. H. *f* *ff*

Clar. *f* *ff*

Bs-Clar. *ff*

Bsns *mf* *à 2* *ff*

C-Bsn *mf* *ff*

1 Hns 1 *mf* *ff*

2 Hns 2 *mf* *ff*

3 Hns 3 *mf* *ff*

4 Hns 4 *mf* *ff*

1 Trps 1 *mf* *f*

2 Trps 2 *mf* *f*

3 Trps 3 *mf* *f*

1 Trb. 1 *ff*

2 Trb. 2 *ff*

3 Trb. 3 *ff*

Timp. *ff*

Cymb. *f*

Tri. *f*

V. I *mf* *ff*

V. II *mf* *ff*

Vla *mf* *ff*

Vc. *mf* *ff*

B. *ff*

J. F. & B. 0231 -

Fl. 1
2

Picc.

Ob.

Eng. H.

Clar.

Bs-Clar.

Bsns

C-Bsn

1
2
3
4

Hns

1
2
3

Trps

1
2
3

Trb.

Tba

Timp.

Cymb.

Tri.

Xyl.

V. I

V. II

Vla.

Vc.

B.

trm muta G in A4

Cadenza

Bsn 1

Bsn 1

13

Allegro (♩ = 132)

Fl. 1 Lento rall. à 3

Ob. sfz ff à 2

Eng. H. sfz ff

Clar. sfz ff

Bs-Clar. sfz ff

Bsns à 2

C-Bsn Solo 3 pp p f rall. pp ff

Hns 1 2 3 4 sfz ff

Trps 1 2 3 sfz ff

Trb. 1 2 à 2 f

Tba 3 sfz

Timp. sfz

Cymb. sfz

Tri. sfz

V. I Lento rall. Allegro sfz

V. II sfz

Vla. sfz

Vc. sfz ff

B. sfz ff

J. F. & B. 0231-

Fl. *à 3*

Ob. *sfz* *f* *cresc.* *ff*

Eng. H. *sfz* *f* *cresc.* *ff*

Clar. *sfz* *f* *cresc.* *ff*

Bs-Clar. *sfz* *f* *cresc.* *ff*

Bsns *sfz* *f* *ff*

C-Bsn *sfz* *f* *ff*

Hns 1 *sfz* *f* *cresc.* *ff*

Hns 2 *sfz* *f* *cresc.* *ff*

Hns 3 *sfz* *f* *cresc.* *ff*

Hns 4 *sfz* *f* *cresc.* *ff*

Trps 1 *f* *cresc.* *ff*

Trps 2 *f* *cresc.* *ff*

Trps 3 *f* *cresc.* *ff*

Trb. 1 *f* *cresc.* *ff*

Trb. 2 *f* *cresc.* *ff*

Tba 3 *f* *cresc.* *ff*

Timp. *mf* *sfz*

Cymb. *sfz*

Tri. *sfz*

V. I *f* *cresc.* *ff*

V. II *f* *cresc.* *ff*

Vla *f* *cresc.* *ff*

Vc. *sfz* *f* *cresc.* *ff*

B. *sfz* *f* *cresc.* *ff*

Muta B \sharp in B \flat , E \sharp in E \flat

L'istesso Tempo

1
2
Fl.

3

Ob.

Eng. H.

Clar.

Bs - Clar

Bsns

1
2
Hns

3
4

Tri.

Xyl.

f *sfz* *mf*

L'istesso Tempo

V. I

V. II

Vla.

Vc.

B.

f

J. F. & B. 0231-

Ob.

Eng. H.

Clar.

Bs-Clar.

Bsns

1

2

3

4

Glock.

V. I

V. II

Vla

Vc.

B.

16

J. F. & B. 0231-

[illegible]

J. F. & B. 0231-

This page of a musical score, numbered 70, contains staves for various instruments. The woodwind section includes Oboe (Ob.), English Horn (Eng. H.), Clarinet (Clar.), Bass Clarinet (Bs-Clar.), Bassoon (Bsns), and Contrabassoon (C-Bsn). The brass section includes Horns (Hns), Trumpets (Trps), Trombones (Trb.), and Tuba (Tba). The percussion section includes Glockenspiel (Glock.). The piano section is marked with a brace. The string section includes Violin I (V.I), Violin II (V.II), Viola (Vla), Violoncello (Vc.), and Double Bass (B.). The score is written in 4/4 time and features dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). The woodwinds and brass play sustained notes with slurs, while the piano part features arpeggiated chords and the Glockenspiel plays a rhythmic pattern. The strings are mostly silent, indicated by rests.

Ob. *mf* *pp*

Eng. H. *mf* *pp*

Clar. *mf* *pp*

Bs-Clar. *mf* *pp*

Bsns *mf* *pp*

C-Bsn *mf* *pp*

Hns *mf* *pp*

Trps *mf* *pp*

Trb. *mf* *pp*

Tba *mf* *pp*

Glock.

Piano *ff* *mf* *p*

V.I

V.II

Vla

Vc.

B.

Largo (♩ = 46)

J. F. & B. 0231-

Andante tranquillo (♩ = 63)

Eng. H. *in A*

Clar. I *Solo* *p*

Esns

Piano *ppp* *simile*

V. I *Andante tranquillo* *(con sord.)* *pp*

V. II *pp*

Vla. *pp* *pizz.*

Vc. *pp*

B. *pp*

Fl. I *Solo* *p* *poco rit.*

Clar. I

Piano

V. I *poco rit.*

V. II

Vla.

Vc.

B.

21

a tempo

rit.

a tempo

Fl. I

Clar. I

Bsn I

C - Bsn

Piano

V. I

V. II

Vla

Vc.

B.

Solo

pp

a tempo

(senza sord.)

rit.

a tempo

pp

p

pp

pp

pp

[illegible]

III. Looking-Glass Insects

— This was anything but a regular bee: in fact, it was an elephant—as Alice soon found out, though the idea quite took her breath away at first.

.....

— The gnat (for that was the insect she had been talking to) was balancing itself on a twig just over her head, and fanning her with its wings. It certainly was a very large gnat: “about the size of a chicken,” Alice thought.

“—then you don’t like all insects?” the gnat went on, as quietly as if nothing had happened.

“I like them when they can talk,” Alice said. “None of them ever talk, where I come from.”

.....

“Half way up that bush, you’ll see a rocking=horse=fly, if you look . . . Look on the branch above your head, . . . and there you’ll find a snap=dragon=fly . . . Crawling at your feet . . . you may observe a bread=and=butter=fly.”

“And what does it live on?”

“Weak tea with cream in it.”

“Supposing it couldn’t find any?”

“Then it would die, of course.”

“But that must happen very often,” Alice remarked thoughtfully.

“It always happens”, said the gnat.

1
Fl. 2
3
Ob.
Eng. H.
Clar.
Bs-Clar.
Bsns
Hns 1
2
Trps 1
2
3
Piano
V.I
V.II
Vla
Vc.
B.

p
p
p
mf
sfz
sfz
mf
mp
sfz
pp
pp
sfz
mf
p
fp
fp
fp
fp
fp
fp
fp
f

①

1

Fl. 2

Ob.

Eng. H.

Clar.

Bs.-Clar.

Trps

Piano

V.I

V.II

Vla

Vc.

B.

mf

p

f

arco

fp

Solo

din.

Ob. 1

Eng. H.

Clar.

Bsn 1

Piano

cresc.

p

cresc.

p

cresc.

Ob. 1

Eng. H.

Bs.-Clar.

Bsn 1

Hns

Trp. 1

Piano

V.I

V.II

Vla

f

p

cresc.

sfz

mf

cresc.

mp

con sord.

pp

f

p

sempre cresc.

ff

div.

p

sempre cresc.

div.

p

sempre cresc.

arco

p

sempre cresc.

sfz

4

Fl. 1 $\frac{1}{2}$

Ob.

Clar.

Bsns

Trp 1 $\frac{1}{2}$

Piano

V.I

V.II

Vla

Vc.

8

dim.

p

mf

unis.

arco *f*

f

5

Fl. 1 $\frac{1}{2}$

Ob.

Clar.

Bsns

Hns

Trp 1 $\frac{1}{2}$

Piano

V.I

V.II

Vla

Vc.

con sord.

mf

p

mf

ff

p

f

f

p

f

f

p

1 *open*

mf

3 *open*

mf

mf

p

12 *sul ponticello*

12 *sul ponticello*

p

This page of a musical score, numbered 82, contains staves for the following instruments: Fl. (Flute), Ob. (Oboe), Eng. H. (English Horn), Clar. (Clarinet), Bs-Clar. (Bass Clarinet), Bsns (Bassoons), Hns (Horns), Piano, V.I (Violin I), V.II (Violin II), Vla (Viola), and Vc (Cello). The score is written in 4/4 time and features a variety of musical notations including triplets, dynamic markings (ff, p, mf, f, sfz), and articulation marks. The key signature changes from one flat to two flats across the page. The Piano part is written for both hands, and the string parts (V.I, V.II, Vla, Vc) include specific fingering and bowing indications.

1
2
Fl. *ff* *3 3 3 3* *p*

3
Ob. *ff* *tr* *ff* *tr* *p*

Eng. H. *ff* *tr* *ff* *tr* *p*

Clar. *ff* *tr* *ff* *tr* *p*

Bs-Clar. *ff* *tr* *ff* *tr* *p*

Bsns *f* *f* *ff* *tr* *ff*

Hns 1 2 *f*
3 4 *f*

Piano *p* *ff* *mf* *ff* *mf* *ff*

V.I *p* *ff* *p* *f* *p*

V.II *p* *ff* *p* *f* *p*

Vla *p* *ff* *al ordinario* *f* *div.*

Vc. *p* *ff* *al ordinario* *f* *div.*

1
Fl.

2
3

Ob.

Eng. H.

Clar.
p

Bs-Clar.
p

Bsns
p

C-Bsn
p

S.D.
ppp

Piano
p *f* *p* *pizz.* *cresc.*

V.I

V.II

Vla

Vc.

1 2
 Fl. *p* *mf*
 3 *p* *mf*
 Ob. *p* *mf*
 Eng. H. *p* *mf*
 Clar. *p* *mf*
 Bs-Clar. *p* *mf*
 Bsns *p* *mf*
 C-Bsn *p* *mf*
 S.D. *pp* *p*
 Piano *f* *ff*
 V.I. *pp* *mf* *dim.* *p*
 V.II *pp* *mf* *dim.* *p*
 Vla. pizz. *p*
 Vc.

The score is for page 85 of a musical work. It features a woodwind section with Flute (1, 2), Flute (3), Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The string section includes Violin I, Violin II, Viola, and Violoncello. A Piano and a Solo Drummer (S.D.) are also present. The woodwinds and strings play sustained notes with dynamic markings of *p* (piano) and *mf* (mezzo-forte). The Piano part features a complex, rhythmic melody with dynamic markings of *f* (forte) and *ff* (fortissimo). The Solo Drummer part has a simple rhythmic pattern. The Violin I and II parts have dynamic markings of *pp* (pianissimo), *mf*, *dim.* (diminuendo), and *p* (piano). The Viola part has a pizzicato (pizz.) marking and a dynamic marking of *p*. The Violoncello part is marked with a dynamic of *p*.



⑧

J. F. & B. 0231-

J. F. & B. 0231-

1

Fl. 2

3

Ob.

Eng. H.

Clar.

Bs-Clar.

Bsns

C-Bsn

Hns 1/4

Trp 1

Piaf6

V.I div.

V.II div.

Vla div.

Vc div.

B.

1
Fl. 2
3
Ob.
Eng. H.
Clar.
Bs-Clar.
Bsns
C-Bsn
Hns
S.D.
V. I
V. II
Vta
Ve.
B.

1 Solo
mf
p
molto
f
à 2
mf
f
mf
sfz
pp
cresc.
mp
unis.
p
mf
p
f
p
mf
p
f
p
molto cresc.
f
unis.
p
mf
p
f
p
mf
p
f
p
molto cresc.
f
unis.
p
mf
p
f
p
mf
p
f
p
molto cresc.
f
unis.
p
mf
p
f
p
mf
p
f
p
molto cresc.
f
arco
mf
f
mf
f
p
molto cresc.
f
mf
f
mf
f
p
molto cresc.
f

1 Fl.

2 Fl.

Piccolo

Ob.

Eng. H.

Clar.

Bs-Clar.

Bsns

1 Hns

2 Hns

3 Hns

4 Hns

1 Trps

2 Trps

3 Trps

Piano

V.I

V.II

Vla

p

cresc.

f

mf

p

cresc. sempre

al ordinario

p

cresc. sempre

al ordinario

p

cresc. sempre

mp

cresc. sempre

pizz.

p

cresc.

f

mp

cresc. sempre

div.

p

cresc.

f

al ordinario

p

cresc. sempre

div.

p

cresc.

f

al ordinario

p

cresc. sempre

pizz.

p

cresc.

f

mp

cresc. sempre

Solo

sempre stacc.

cresc.

f

mf

p

cresc. sempre

flutter-tonguing

cresc. sempre

à 2

mf

cresc. sempre

con sord.

cresc.

8

J. F. & B. 0231-

2 Fl. 3 Ob. Clar. Bsns Hns 1 2 3 4 Trps 1 2 3 Tri. Piano V.I V.II Vla Vc.

This musical score page, numbered 95, contains staves for various instruments. The woodwind section includes two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Clar.), two Bassoons (Bsns), and four Horns (Hns). The brass section consists of two Trumpets (Trps) and one Trombone (Tri.). The string section includes Violins I (V.I), Violins II (V.II), Viola (Vla), and Violoncello (Vc.). The Piano part is written for two hands. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). Some parts are marked *con sord.* (con sordina). The key signature has one flat (B-flat), and the time signature is 3/4. The page is published by J.F. & B. 0231-

14

Fl. 1 2

Ob. 3

Eng. H. 3

Clar. 3

B.-Clar. 3

Bsns 3

Hns 1 2 3 4

Xyl. 3

Piano

V.I 12

V.II 12

Vla 12

Vc. 12

mf *ff* *f* *p* *sfz* *tr* *open* *open 1* *open 4* *sul ponticello*

1 2
Fl. *p* *ff* *p* *ff* *p*

3
p *ff* *p* *ff* *p*

Ob. *sf* *ff* *ff* *ff*

Eng. H. *ff* *ff* *ff* *ff*

Clar. *ff* *ff* *ff* *ff*

Bs-Clar. *ff* *ff* *ff* *ff*

Bsns *f* *f*

Hns 1 2 *f* *sfz*
3 4 *sfz*

Xyl. *mp*

Piano *p* *ff* *p* *ff* *p* *ff*

V. I *p* *ff* *p* *ff*

V. II *p* *ff* *p* *ff*

Vla. *p* *sfz* *p* *sfz* *al ordinario*

Vc. *p* *sfz* *p* *sfz* *al ordinario*

Fl. 1
2

Picc. Change to Piccolo

Ob.

Eng. H.

Clar.

Bs-Clar.

Bsns

C-Bsn

Piano

V.I

V.II

Vla

Vc.

This musical score page, numbered 98, contains staves for various instruments. The woodwind section includes Flute 1 & 2, Piccolo (with a 'Change to Piccolo' instruction), Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The string section includes Violin I, Violin II, Viola, and Violoncello. The Piano part is written for grand piano. The score shows a complex arrangement with many rests, indicating that many instruments are silent for most of the page. The Piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* (piano) and *ff* (fortissimo). The Viola and Violoncello parts have a 'div.' (divisi) marking, indicating they are playing divided parts. The woodwinds have some melodic lines, particularly in the Clarinet and Bassoon parts, with dynamic markings of *f* (forte) and *p* (piano).

15

99

1
Fl.

2
Picc.

Ob.

Eng. H.

Clar.

Bs-Clar.

Bsns

C-Bsn

1
2
Hns

3
4

1
2
3
Trps

S.D.

Piano

V.I

V.II

Vla

Vc

1
2
Hns

3
4

1
2
3
Trps

S.D.

Piano

V.I

V.II

Vla

Vc

J. F. & B. 0231-

[illegible]

IV. The White Knight

This time it was a white knight. He drew up at Alice's side, and tumbled off his horse just as the red knight had done.

"Thank you very much," said Alice. "May I help you off with your helmet?"

"Now one can breathe more easily," said the knight, putting back his shaggy hair with both hands, and turning his gentle face and large mild eyes to Alice. She thought she had never seen such a strange looking soldier in all her life.

.....

Whenever the horse stopped (which it did very often), he fell off in front; and whenever it went on again (which it generally did rather suddenly), he fell off behind.

.....

"The great art of riding," said the knight suddenly in a loud voice, waving his right arm as he spoke, "is to keep —" here the sentence ended as suddenly as it had begun, as the knight fell heavily on the top of his head exactly in the path where Alice was walking.

.....

Of all the strange things that Alice saw in her journey through the looking-glass, this was the one that she always remembered most clearly. Years afterwards she could bring the whole scene back again, as if it had been only yesterday — the mild blue eyes and kindly smile of the knight, the setting sun gleaming through his hair, and shining on his armour in a blaze of light that quite dazzled her, the horse quietly moving about, . . . and the black shadows of the forest behind . . .

.....

— He gathered up the reins, and turned his horse's head along the road by which they had come.

— "You'll stay and see me off first? . . . I shan't be long. You'll wait and wave your handkerchief when I get to that turn in the road? I think it'll encourage me, you see."

IV. The White Knight

Allegretto mosso (M.M. ♩ = 112)

Flutes I. II

Flute III

Oboes I. II

English Horn

B♭ Clarinets I. II

Bass Clarinet

Bassoons I. II

Contra-Bassoon

Horns in F

Trumpets in B♭

Trombones I. II

Trombone III and Tuba

Timpani *in F# A# G#*

Cymbals

Snare Drum and Glockenspiel

Triangle and Tambourine

Allegretto mosso

Violin I

Violin II

Viola

Violoncello

Bass

senza sordini

pizz.

pp

più mosso

1 2
Fl.

3
Ob.

Solo
mp
I. Solo
Eng. H.

Clar.

B-Clar.

Bsns

C-Bsn

1 2
Hns

3 4
Trps

1 2
Trb.

3
Tba

Timp.

S. Dr.

Tri.

più mosso

arco
V. I

V. II

Vla

Ve.

B.

più mosso

1
2
Fl.

3
Ob.

Eng. H.

Clar.

B-Clar.

I. Solo
Bsns

C-Bsn

1
2
Hns

3
4

1
2
Trps

3

1
2
Trb.

3
Tba

Timp.

S. Dr.

Tri.

più mosso

arco

V. I

V. II

Vla

Vc.

B.

muta F# in G

2) Moderato

liberamente, quasi cadenza

2 Moderato
liberamente, quasi cadenza

Solo V. *f* *cresc.* 5 *ff* 8

V.I *sfz*

V.II *sfz*

Vla *sfz*

Vc. *sfz*

B. *sfz*

Poco lento (♩ = 58)

[illegible]

Violino V.

Violino I.

Violino II.

Viola

Violoncello.

Violoncello.

Basso.

glissando

Allegro

ff

mf

arco

con sord.

Tutti

3

Lento (♩ = 76)

poco rit. a tempo

Con Moto (♩ = 63)

1 2 Fl. *pp*

3 Clar. *pp*

B-Clar.

Bsns *mp*

V. I *pp*

V. II *pp*

Vla *pp*

Solo Vc *mf*

Vc. *pp*

B. *pp*

Con Moto via sordini

div. pizz. *p*

div. pizz. *f*

B-Clar.

Bsns

Vla

Solo Vc *f*

Vc.

Fl. I. *Solo* *mf*

Ob. I. *Solo* *mp*

Eng. H. *Solo* *mf* *p*

Clar.

B-Clar. *p* *mp*

Bsns *mp* *mf*

C-Bsn *mp*

Hn I *p* *p*

V. II

Vla *unis. arco* *p* *via sordini*

Solo Ve. *mf* *f* *mf* *f* *mf*

Ve. *unis. arco* *p* *p* *via sordini*

B. *pp* *pp* *via sordini*

1. *à 2*

Fl. 1 2

Ob. 1

Eng. H.

Clar. *Solo* *mf* *dim.*

B-Clar.

Bsns

Hn I

V. II *Solo* *(con sord.)* *p* *Tutti* *p senza sord.* *via sordini* *p* *senza sord.* *pp*

Ve.

B.

meno mosso *rit.*

Clar. 1 *p*

B-Clar. *p* *pp*

Bsn 1

meno mosso *senza sord.* *rit.*

V. I *pp* *senza sord.*

V. II *pp*

Vla *senza sord.* *p* *pp*

Ve. *pp*

B. *pp*

5 Lento (♩ = 80) rit. a tempo

1 2 Fl. *pp*

3 Eng. H. *pp*

Clar. *pp*

B Clar. *pp*

Bsns *pp*

C-Bsn *pp*

Hn 1 2 *pp*

Glockspi. *pp*

V.I. Lento *pizz.* *pp* rit. a tempo

V.II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *mf*

B. *pizz.* *pp*

Con Moto (♩ = 63)

1
2
Fl.

3
Eng. H.

Clar.

B-Clar.

Bsns

C-Bsn

Hn I II

Glock.

Con Moto

V. I

V. II

Vla

Vc.

B.

1
2
Fl.
3
Ob.
Eng. H.
Clar.
B-Clar.
Bsns
Hn I
V. I
V. II
Vla
Vc.
B.

arco
p
arco
p
p
f
f
dim.
p

Fl. I *Solo* *mf* *p*

Ob. I *Solo* *mf* *p*

Clar. I *Solo* *mf* *p*

B-Clar. *mp* *p*

Bsns *mp* *p*

Hn I *p*

Vla *mp*

Vc. *mf* *pizz.* *mp* *p* *f* *arco* *p*

B. *p*

Fl. *rall.*

Clar. *p*

B-Clar.

Bsns

Vc. *rall. e dim.*

B.

(♩ = 100)

Poco Agitato

[illegible]

⑧ Molto più mosso (♩ = 132)

8 *Molto più mosso* (♩ = 132)

1. Fl. 2. 3. Ob. Eng. H. Clar. Bs-Clar. Bsns C-Bsn

1. 2. 3. 4. Hns

1. 2. 3. Trps

1. 2. 3. Trb. Tba

Timp. S.Dr. Tri.

Molto più mosso

V.I V.II Vla Vc. B.

[illegible]

J. F. & B. 0231 -

1. Fl. 1. *f* *ff*

Fl. 2. *f* *ff*

3. *f* *ff*

Ob. *f* *ff*

Eng. H. *f* *ff*

Clar. *f* *ff*

Bs-Clar. *f* *ff*

Bsns *f* *ff*

C-Bsn *f* *ff*

1. Hns *f* *ff*

2. *f* *ff*

3. *f* *ff*

4. *f* *ff*

1. Trps *senza sord.* *mp* *mf*

2. *senza sord.* *mf* *mf*

3. *mf* *mf*

1. Trb. *mf* *mf*

2. *mf* *mf*

3. *mf* *mf*

Tba *mf* *mf*

Timp. *mf* *mf*

Cymb. *mf* *mf*

V.I. *f* *ff*

V.II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

B. *pizz.* *f* *arco* *ff*

1. Solo

Fl. 2. *f* *mf* *p*

Ob. *mf* *f*

Eng. H. *mf* *f*

Clar. *mf* *p* *f*

Bs-Clar. *mf* *f*

Bsns *mf* *f*

Hns 1. *p* *f*

2. *p* *f*

3. *mf* *f*

Trps 1. *mf*

2. *mf*

3. *mf*

Trb. 3. *p*

Tba *p*

Timp. *mp* Muta D in F

Tri. *mf*

V.I. *mf* *cresc.* *f*

V.II. *mf* *cresc.* *f*

Vla. *mf* *f* *fp*

Vc. *pizz.* *cresc.* *f* *arco* *fp*

B. *mf* *f* *fp* *pizz.* *f*

1. Fl. 2. Fl. 3. Ob. Eng. H. Clar. Bs-Clar. Bsns C-Bsn

1. 2. 3. 4. Hns

1. 2. 3. Trps

1. 2. 3. Trb. Tba

Timp. Cymb. Tri.

V.I V.II Vla Vc. B

Muta in D \sharp C \sharp A \sharp

J.F. & B. 0231-

Meno Mosso (♩. = 60)

Fl. I *p*

Ob. I *Solo mp espress.*

Eng. H. *Solo mf*

Clar. I *Solo mp*

Bs-Clar. *p*

Bsn I *p mf p*

Meno Mosso

V. I *p*

V. II *p*

Vla. *p*

Vc. *p*

E. *p*

rall.

Ob. I *p pp*

Bs-Clar. *p*

rall.

V. I *p pp*

V. II *p pp*

Vla. *p pp*

Vc. *p pp*

B. *pp*

11

Lento come I (♩ = 88)

rit.

a tempo

1. Fl. *mf*

2. 3. *mf*

Ob. *mp* *mf*

Eng. H. *mf*

Clar. *mf*

Bs-Clar. *mf*

Bsns *mf*

C-Bsn *mf*

1. 2. Hns *mp* *p*

3. 4. *mp* *p*

Trps *pp*

Trbs *pp*

Lento come I

rit.

a tempo

V.I. *mf* *mf*

V.II *mf* *mf*

Vla. *mf*

Vc. *mf*

B. *mf*

rit. a tempo rit. Solo a tempo rit.

1. Fl. *p* *mf*

2. 3. *p*

Ob. *p* I. Solo *mf*

Eng. H. *p*

Clar. *p* I. Solo *mf*

Bs-Clar. *mf*

Bsns *p* *mf*

C-Bsn *p*

1. 2. Hns *p* *mp* *p*

3. 4. *p*

VI *p* rit. a tempo rit. a tempo rit.

VII *p*

Vla *p* V *p*

Vc. *p* *mf* *p*

B. *p* *p*

Detailed description: This is a page of a musical score, page 126, featuring orchestral and string parts. The score is divided into two systems. The first system includes Flute (1, 2, 3), Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns (1, 2, 3, 4), Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics (p, mf, mp) and tempo markings (rit., a tempo). The key signature has one sharp (F#). The score shows measures 1 through 4. The first system ends with a double bar line, and the second system begins with a new measure. The tempo markings 'rit.' and 'a tempo' are placed above the first and third measures of the first system. The 'Solo' marking is placed above the first measure of the second system. The dynamics 'p' (piano) and 'mf' (mezzo-forte) are used throughout the score. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) are in the lower staves, and the woodwind and brass parts are in the upper staves. The Flute and Oboe parts have a 'rit.' marking above the first measure. The Clarinet and Bass Clarinet parts have a 'Solo' marking above the first measure. The Bassoon and Contrabassoon parts have a 'p' marking above the first measure. The Horns parts have a 'p' marking above the first measure. The Violin I and Violin II parts have a 'p' marking above the first measure. The Viola part has a 'p' marking above the first measure. The Violoncello part has a 'p' marking above the first measure. The Double Bass part has a 'p' marking above the first measure.

sempre accel.

Allegretto mosso

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: 1. Fl. 2, 3. Ob., Eng. H., Clar., Bs-Clar., Bsns, C-Bsn, Hns 1, 2, 3, 4, Tri., V. I, V. II, Vla, Vc., and B. The score is written in a key with one sharp (F#) and a common time signature (C). The music is divided into measures, with some measures containing multiple staves for different instruments. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. Articulation marks like *arco* (arco) and *pizz.* (pizzicato) are also present. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

[illegible]

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Eng. H. (English Horn), Clar. (Clarinet), Bs-Clar. (Bass Clarinet), Bsns (Bassoon), C-Bsn (Contrabassoon), Hns (Horn), Trps 1 (Trumpet 1), Trb. 3 (Trombone 3), Tba (Tuba), S.Dr. (Snare Drum), Tamb. (Tambourine), V. I (Violin I), V. II (Violin II), Vla (Viola), Vc. (Violoncello), and B. (Double Bass). The score is written in a single system with multiple staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' (crescendo) and 'mf cresc.' (mezzo-forte crescendo). There are also articulation marks like 'a 2' (accents) and '3' (triplets). The page is numbered '1' in the top left corner.

J. F. & B. 0231

[illegible]

J. F. & B. 0231

16

poco rit. Allegretto mosso (♩ = 104)

I Solo

1 2 Fl. *mf*

3 Ob.

Eng. H. *p*

Clar. I Solo *p*

Bs. Clar.

Bsns I Solo *p*

C-Bsn

1 2 Hns

3 4

1 2 Trps

3

1 2 Trb.

3 Tba

Timp.

poco rit. Allegretto mosso

V. I

V. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

B. *pizz.* *p*

J. F. & B. 0231

a tempo *senza rit.*

1 2
Fl.

3
Ob.

Eng. H.

1 Solo
Clar. *mp* *pp* *p*

Bs-Clar.

Bsns

C-Bsn

1 2
Hns

3 4

1 2
Trps

3

1 2
Trb.

3
Tba

Timp.

a tempo *senza rit.* *div. pizz.*

V I *pp* *arco* *pp* *div. pizz.*

V II *pizz.* *p* *pp* *pp* *arco* *pp* *div. pizz.*

Vla *pizz.* *p* *pp* *pp* *arco* *pp* *div. pizz.*

Vc. *pizz.* *p* *pp* *pp* *arco* *pp* *pizz.*

B. *pizz.* *p* *pp* *pp* *arco* *pp* *pizz.*

Publications of Importance
IN
“FISCHER EDITION”

STRING QUARTET, Opus 28..... Giuseppe Ferrata

EUTERPEAN LYRICS, Opus 28..... Mortimer Wilson

Five Compositions for String Quintet

“FIDDLERS FOUR” Arrangements by Mortimer Wilson

12 Compositions (Easy) for Four Violins

PIANO CONCERTO in D minor..... Arthur Hinton

With Orchestra. Arranged also with 2nd Piano

CONCERTO GREGORIANO..... Pietro A. Yon

Organ and Orchestra. Arranged also for Organ and Piano

ENDYMION, Orchestral Suite after “Keates”..... Arthur Hinton

FOUR IRISH DANCES . For Orchestra . Sir Charles Villiers Stanford

1. March-Jig “Maguire’s Kick” 2. A Slow Dance

3. The Leprechaun’s Dance 4. A Reel

A SONG OF DEVOTION..... George W. Andrews

For Violin, Cello, Harp and Organ

PIPES AND REEDS Arrangements by Mortimer Wilson

Easy adaptations for Wood-Wind Sextette

“TUBULARIANA” Arrangements by Mortimer Wilson

Easy adaptations for Brass Sextette

J. FISCHER & BRO. NEW YORK

FOURTH AVENUE AT EIGHTH STREET (ASTOR PLACE)

3, NEW STREET, BIRMINGHAM, ENGLAND

M
1003
T27T5

Taylor, Deems

Through the looking glass,
Through the looking glass

Music

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY



